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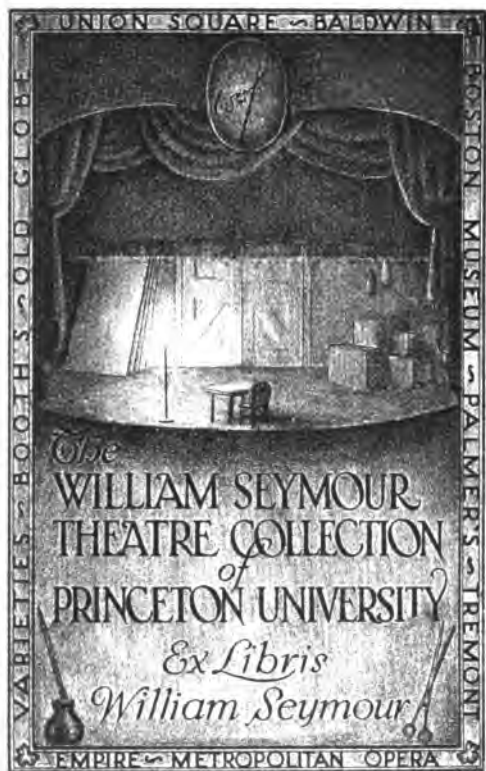
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WINTER

IN MEMORY
OF
FRANK WORTHING



W. H. ...
1911
IN MEMORY

OF

FRANK WORTHING

ACTOR

BORN AT EDINBURGH, SCOTLAND, OCTOBER 21, 1866
DIED AT DETROIT, MICHIGAN, DECEMBER 21, 1909

New York

PRINTED FOR DISTRIBUTION

1911



FRANK WORTHING



FRANK WORTHING
(GEORGE FRANCES PENTLAND)

1866-1910

From his last photograph

Telford Winter 22

IN MEMORY
OF
FRANK WORTHING
ACTOR

BORN AT EDINBURGH, SCOTLAND, OCTOBER 19, 1866
DIED AT DETROIT, MICHIGAN, DECEMBER 27, 1910

"Sleep sweetly, tender heart, in peace."

KENTON

New York

PRINTED FOR THE SHERMAN



1196

Jefferson Winter, ed.

IN MEMORY
OF
FRANK WORTHING
ACTOR

BORN AT EDINBURGH, SCOTLAND, OCTOBER 12, 1866
DIED AT DETROIT, MICHIGAN, DECEMBER 27, 1910

"Sleep sweetly, tender heart, in peace."

TENNYSON

NEW YORK
PRINTED FOR DISTRIBUTION
1911

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To the Dramatic Profession
As a Member of Which
For More Than a Quarter of a Century
He Labored Faithfully
This Memorial of
FRANK WORTHING
Is Respectfully Dedicated

*"If every one to whom he did a loving service
were to carry a blossom to his grave, he would
sleep to-night beneath a wilderness of flowers."*

ROBERT INGERSOLL

(RECAP)

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CONTENTS.

PREFATORY NOTE	13
SELECTED POEM, by John Gibson Lockhart	15

FRANK WORTHING.

SKETCH OF HIS LIFE AND ART, by William Winter	17
FUNERAL SERVICES	35
RESOLUTION OF THE LAMBS CLUB	39

TRIBUTES BY

BLANCHE BATES	43
GRACE GEORGE	46
JULIA MARLOWE	47
ACTON DAVIES	48
TYRONE POWER	52
HENRY MILLER	53
JEFFERSON WINTER	54
LOUIS V. DE FOE	62
CYPRESS, AN ELEGY, by William Winter	66
REPERTORY	71

ILLUSTRATIONS.

FRANK WORTHING *Frontispiece*

MR. WORTHING AS

CHARLES SURFACE	.	To face page	.	.	.	22
DANIEL	" " "	.	.	.	32
ROMEO	" " "	.	.	.	42
CAPTAIN VON VINCK	.	" " "	.	.	.	52
RICHARD STERLING	.	" " "	.	.	.	60

PREFATORY NOTE

The feeling which has prompted the making of this Memoir is one of the oldest, deepest, and most general feelings of humanity,—that to which the world owes some of the loveliest works in Literature,—that which produced LYCIDAS, IN MEMORIAM, and THYRSIS,—the old, old feeling of irretrievable loss, passionate grief, and vain regret, that finds a kind of comfort in words, rather than not to find it at all. If we cannot write words of power and beauty it is not the less natural and right that we should try to commemorate our dead friend in the best words at our command. It has been contemptuously said that “There is nothing so dead as a dead actor.” That statement is untrue. Of every actor of authentic faculty it can be said, with entire truth, that “He, being dead, yet speaketh,” for the influence of the authentic actor, which is the immortal part of his Art, spreads through the life of humanity, as the circles spread, when a pebble is thrown into smooth water, to its extremest verge. The greatest influence in the world to-day is that of a Man who left behind him nothing but a memory of His character, His spirit, and His power. There is no irreverence in that illustration. Every human being, and especially every artist, has the power to create a permanent influence for good. This book, IN MEMORY OF FRANK WORTHING, ACTOR, is made as a slight practical

PREFATORY NOTE

expression of respect and affection for a fine actor, a good man, and a sweet and gentle comrade, of whom it can truly be said that all who knew him loved him. Also it is made as a tribute to an artist whose influence, it is believed, will endure, whether those who most feel that influence admit or deny it. The book has been compiled and edited by Jefferson Winter, and it has been manufactured at the cost of five friends of Mr. Worthing,—Miss Blanche Bates, Miss Grace George, Tyrone Power, William Winter, and the editor. It is intended for free distribution, and it can be obtained by application to the Secretary of THE LAMBS, 128 West Forty-fourth Street, New York City.

J. W.

NEW BRIGHTON, STATEN ISLAND,
January 8, 1911.



When youthful faith has fled,
Of loving take thy leave;
Be constant to the dead,
The dead cannot deceive.

Sweet, modest flowers of Spring,
How fleet your balmy day!
And man's brief year can bring
No secondary May;

No earthly burst again
Of gladness out of gloom;
Fond hope and vision vain,
Ungrateful to the tomb!

But 'tis an old belief
That on some solemn shore,
Beyond the sphere of grief,
Dear friends will meet once more;

Beyond the sphere of time,
And sin, and fate's control,
Serene in changeless prime
Of body and of soul.

That creed I fain would keep,
That hope I'll not forego;
Eternal be the sleep,
Unless to waken so!

JOHN GIBSON LOCKHART.

“He was a man, take him for all in all.”

SKETCH OF
THE LIFE AND ART OF FRANK WORTHING

BY WILLIAM WINTER

FRANCIS GEORGE PENTLAND, who was known to the Stage as Frank Worthing, and who was admired and honored as one of its foremost and best representatives, died suddenly, just within the stage-door of the Garrick Theatre, Detroit, Michigan, on December 27, 1910 of hemorrhage from the stomach. His health had been for a considerable period impaired and his condition frail. Indeed, during the last two years of his life he had survived chiefly because of his resolute endurance. He fully realized his physical weakness and knew that his hold upon life was slender, but he was a brave, gallant gentleman; he would not burden his friends with anxiety for his welfare or cause any distress that could be averted; he was reticent: he kept his troubles to himself, and he had determined to meet the inevitable summons, undaunted, at whatever time it might come,—remaining in the active practice of his profession, and falling at the post of duty.

IN MEMORY OF

That purpose he fulfilled, dying as he would have wished to die, staunch and faithful to the last.

The life of an actor is less eventful in our time than often it was in those old days before the profession of Acting obtained the almost universal recognition which it now enjoys, and when such a man as Edmund Kean was compelled, in the course of his travels, to swim across a river, carrying his clothing in a bundle on his head; but it is a busy and toilsome life, and it is attended with much vicissitude. The story of Frank Worthing's life is a story of persistent, continuous professional labor, prompted by honorable ambition and directed toward fulfillment of a high ideal. Mr. Worthing was a native of Scotland, born at Edinburgh, October 12, 1866. He was educated at Hunter's School, in Edinburgh, at the Royal High School there, and at the Edinburgh University. It was intended that he should follow the profession of Medicine, and for some time his studies took that direction, but as he found himself exceedingly sensitive to those painful experiences which, in medical training, are unavoidable, he was eventually constrained to abandon that pursuit. In youth he joined an amateur theatrical club called the Edinburgh Dramatic Society, and his first appearance on the stage was made, during his membership of that club, for a Benefit, in the farce of



Most Brilliant Carnival Ever Held in America.

LO! THE POOR POSTMAN.

Uncle Sam's Emissary Fled From an
Attack of Fair Girls.

A postman wandered into the fair yesterday. He was on business, for he had his mail sack over his shoulder. He stopped a bit bewildered in the middle of the hall. It was early in the afternoon and the crowd was not large.

A dozen girls with things to sell and large books of raffle tickets surrounded him. He was the first postman they had seen at the fair, and they were interested. All began to talk at the same time, and all begged him to buy.

The mail man turned pale and violently signaled for help. But help was not forthcoming. The girls were having too much fun for any one to interfere. They kept on talking until fully fifty more girls were attracted, and they joined in the chorus. So great was the noise that a crowd soon assembled. The lone postman tried to make himself heard and tried to escape by gentle means, but all in vain. Finally in one last violent effort he broke through the ring of girls and fled for the door as fast as a pair of athletic legs could carry him. He dashed down the steps and down the street.

It is a safe bet that he will never venture into the building again, but the girls are laughing yet.

ACTORS' SOCIETY HAS DAY AT FAIR

The two performances yesterday under direction of the Actors' Society of America were delightfully successful.

At the matinee, Miss May de Sousa and Effingham Pinto in the "Song of the Soul" from "The Climax," gave the opening number most artistically. They were followed by Mlle. Camille Dahlberg in "Le Main," with Mlle. Dahlberg as Vivette, Wallace Widdecombe as the Baron, and Duane Wagar as the Burglar. A good bit all through. Miss Felice Morris, assisted by William Harrigan and Russell Bassett told "The Old, Old Story" entertainingly. Percival Knight's "Pianologues" were agreeably combined. Miss Margaret Wycherly in "The Stranger," with herself as Madame X and Gilda Vared as Madame Y, were a good pair to draw to. Miss Marguerite Clark, in songs, was really a songbird—and a pretty one. Carl Sauerma in

(Continued on Page 2.)

IN MEMORY OF

man," by James Morton. In 1889 he acted, in London and in the provinces, with Milly Palmer (Mrs. Daniel E. Bandmann). In 1890, he was selected for leading man with Mrs. Patrick Campbell, who was at that time becoming conspicuous, and with her he acted *Orlando*,—a performance which, maturing as time passed, became the best seen on our stage since the day of Walter Montgomery. A little later he succeeded the accomplished Charles Coghlan, as leading man in the company of Mrs. Langtry, and with that actress he performed as *Marc Antony*, *Claude Melnotte*, *Orlando*, *Lord Clancarty*, *Pygmalion*, and *Charles Surface*.

His success, at that time, had attracted attention and, at the request of Miss Olga Nethersole, he was engaged as a leading man, by the late Augustin Daly. The plan was that he should appear in this country with Miss Nethersole, but, much to his dissatisfaction and also to that of Miss Nethersole, soon after his arrival here the plan was changed. He left England September 22, 1894, and his first appearance in America was effected on October 15, that year, at Philadelphia, as *Sidney Austin*, in "Love on Crutches." Instead of being sent out with Miss Nethersole he had been transferred to Daly's company to play leading business with Ada

FRANK WORTHING

Rehan. His first appearance at Daly's Theatre, New York, occurred on December 15, 1894, as *Sidney Austin*, in "Love on Crutches," and from that time onward he was identified with the best industry and finest achievement of the American stage. On February 25, 1895, at Daly's Theatre, he acted *Proteus*, in "The Two Gentlemen of Verona,"—Miss Rehan acting *Julia*,—and, although *Proteus* is an unpleasant part, he was surprisingly successful in it, contriving, as he did, to commend the character to some measure of sympathy by suggesting a volatile temperament rather than a base mind, and by making the fever of passion seem a palliative for what is, in reality, a deceit. He remained with Mr. Daly's company until February, 1896, acting many and various parts, among them *Charles Surface*, *Duke Aranza*, in "The Honeymoon," *Captain Keefe O'Keefe*, in "Nancy and Company," *Demetrius*, in "A Midsummer Night's Dream," *Orlando*, in "As You Like It," and *Captain von Vinck*, in "The Two Escutcheons." In their acting in the latter play Mr. Worthing and Miss Maxine Elliott were exceptionally fortunate, gaining signal success and much popularity. Both of them, as it happened, had found their positions irksome in Mr. Daly's company, and a little later they withdrew from it and, obtaining the play of

IN MEMORY OF

"The Two Escutcheons," appeared in it, as "co-stars," at the Garden Theatre. On March 23, 1896, they performed at the Fifth Avenue Theatre,—Mr. Worthing playing *Ned Garland*,—in a piece by Mr. Sidney Rosenfeld, called "A House of Cards." That venture failed, and Mr. Worthing and Miss Elliott then joined Mr. T. Daniel Frawley's stock company, in San Francisco. While leading man with that company Mr. Worthing acted many and widely contrasted parts. He appeared in Los Angeles as well as in San Francisco, made several tours of the Pacific coast, and made a professional visit to the Hawaiian Islands.

In 1898 he returned to the East, and, on October 22, acted at the Garrick Theatre, New York, with Miss Annie Russell, in the play of "Catherine,"—appearing as the *Duke de Coutras*. In that production the principal success was obtained by Mr. Worthing and Mrs. LeMoyne. In the following year he was leading man with Miss Blanche Bates, with whom he had been professionally associated in Mr. Frawley's stock company, in which Miss Bates became leading woman after the withdrawal of Miss Elliott, who went to Australia with Mr. N. C. Goodwin. On October 16, 1899, at the Herald Square Theatre, New York, Mr. Worthing acted *David Brandon*, in Mr. Zangwill's theatrical



MR. WORTHING
AS
CHARLES SURFACE, IN "THE SCHOOL FOR SCANDAL."

FRANK WORTHING

synopsis of his novel of "The Children of the Ghetto." On January 8, 1900, at the same theatre he appeared as *Anthony Depew*, in Mr. Belasco's play of "Naughty Anthony,"—Miss Bates acting *Cora*. During that engagement he also appeared as *Lieut. Pickering*, in the original production of "Mme. Butterfly." On January 15, 1901, at the Bijou Theatre, in association with Miss Amelia Bingham, he appeared as *Richard Sterling*, in Clyde Fitch's photographic play of "The Climbers," and, by his earnest, judicious, authoritative, finished acting, he did much to insure its success. In 1902 and 1903 he played leading business with Miss Julia Marlowe, acting in "The Queen Fiametta"—a piece which was dropped from Miss Marlowe's repertory when it became evident that Mr. Worthing had absorbed the entire public interest of its performance. He also acted *Captain Oliver*, in "The Cavalier." In the season of 1903-'04, he participated as *Rev. Dr. Clifton Bradford* in the representation of the humorous and exceedingly amusing play by Mr. Augustus Thomas, called "The Other Girl," and he gave one of the most expert and blithe light comedy performances that had brightened our stage. In the season of 1904-'05 his skill was exerted, without profit, in the hopeless task of trying to redeem Mr. Pinero's

IN MEMORY OF

silly and offensive play called "A Wife Without a Smile." On February 2, 1905, having assumed the position of leading man in a stock company organized by Mr. Walter Noah Lawrence, he acted at the Madison Square Theatre, as *Jack Temple*, in the droll, piquant, farcical comedy of "Mrs. Temple's Telegram."

In his next engagement Mr. Worthing was associated with Miss Margaret Anglin, on tour in a repertory; and at the Princess Theatre, New York, he appeared in "Zira,"—a variant of Wilkie Collins's "New Magdalen," in the construction and production of which he had a hand, associated with Mr. Henry Miller. On January 22, 1906, at Daly's Theatre he acted *Vandervelt*, in "The Fascinating Mr. Vandervelt," by Mr. Alfred Sutro,—Miss Ellis Jeffreys playing *Lady Clarice*, and of that part he gave a notably piquant, quizzical, sparkling performance. Soon after that time he appeared for a brief season with Mrs. Patrick Campbell in London. In 1906, at the Manhattan Theatre, Mr. Worthing appeared in Miss Grace George's production of "Clothes," and one night in that engagement he seriously injured himself when falling backward down a flight of stairs, as required by the business of the scene. Mr. Worthing remained with Miss George after that play was taken "on the road." On

FRANK WORTHING

April 15, 1907, he acted *Henri des Prunelles*, in a new version of "Divorçons," made by Miss Margaret Mayo, and produced by William A. Brady, for Miss George, at Wallack's Theatre. His performance was one of exceptional merit, and, while the entire production was a success, Mr. Worthing's personation was finer than any of the performances associated with it. On February 22, 1909, still acting in association with Miss George, he appeared, at the Hackett Theatre, New York, as *Howard Stanton*, in "A Woman's Way,"—a character which, taken seriously, would be contemptible, but which, impersonated, as it was by him, in the mood of an amiable farceur, and made gracious with an ingenuous softness and a buoyant manner, became plausible, attractive, and deliciously droll. Later in the same year he appeared in "Is Matrimony a Failure?" and at the time of his death he was acting on the road, with Miss George, in Miss Geraldine Bonner's "Sauce for the Goose."

All that Mr. Worthing did on the stage was adequate to the technical requirements of his profession; much of it was admirable. He was a thoroughly conscientious actor. He never slighted any part that was assigned to him, unless, perhaps, it was that of *Orsino*, in "Twelfth Night,"—a part which he disliked and which he was constrained to

IN MEMORY OF

act against his will. Like most of the younger actors of his time, especially those of England, he was much under the influence of Henry Irving, whom he regarded with reverence, though he was not an imitator of him. He had studied the methods of Charles Wyndham and of Charles Coghlan, but he was original in mind, and eventually he formed and used a style of his own. He suffered extremely from nervous excitement, and that, together with his excessive use of tobacco, interfered at times with the perfect execution of his design,—especially on the occasion of a first performance. He possessed many natural advantages. He was tall and, although slightly eccentric in manner, he was graceful; he possessed inherent charm, refinement, and delicacy. The lower part of his face was expressive of extreme sensibility; the upper part was strong and noble. He had blue eyes, of unusual mobility, and abundant curling hair, which, becoming streaked with gray in his latter years, made his aspect exceedingly picturesque. So much in his art was excellent that it is difficult to specify what was best. He reached his supreme height as a light comedian. It would not be incorrect to name *Charles Surface* as the most representative of all his impersonations. He made that part sympathetic and winning, as well as merry and dashing, by reason of the fine, honest spirit,

FRANK WORTHING

reckless, prodigal and wild, but not depraved, which he allowed to gleam through the extravagance of the character. Like all other exceptional actors he varied considerably, but at his best he possessed, under absolute control, the rare and charming faculty of giving emphasis to a mirthful situation or a merry thought, by perfect gravity of demeanor, by a most comically demure aspect of innocence, and, when he spoke, by a delicious drollery of vocal inflection. Like the fine comedian, Lester Wallack,—whom, more than any other actor of his time, he resembled, and with whom, more than any other actor of his time he bore comparison,—he possessed a wonderfully sustained flow of whimsical vivacity and blithe animal spirits, combined with spontaneous elegance of demeanor; and he could, to an extraordinary degree, impart piquant significance to even half a line or an interjected word,—as when *Charles Surface*, replying to *Sir Oliver's* half boastful, half regretful remark, “We shall never see such figures of men again,” archly ejaculates, “No, I hope not!” Furthermore, he could express sentiment and tenderness without effusive display, and in a way to excite sympathy and prompt the auditor's mind to serious thought.

When Mr. Worthing made his first appearance in America, acting *Sidney Austin*, in “Love on

IN MEMORY OF

Crutches," he succeeded to the place in Daly's company which had been occupied by the favorite comedian John Drew, and, within a short time, by reason of attractive personality and efficient art, he had gained for himself a warm place in public esteem. He was from the first recognized as an actor of refinement, sensibility, keen intelligence, and various and decisive talents. On the occasion of his first appearance at Daly's Theatre his acting manifested extreme agitation,—not surprising when it is considered that he then made his advent as a member of the leading theatrical company in the capital city of a foreign land, but the effect of his personation of *Sidney Austin* was entirely delightful. The farcical comedy of "Love on Crutches" ridicules false sentiment, and the expedients employed in it are those of satire and comic situation. Some of the incidents of that play are extravagant,—that is to say, they are comically discordant with probability; nevertheless the play is a picture of manners and the tone of it is pure and bright. Merriment is created in the presentment of it by a portrayal of evanescent matrimonial disquietude sequent on the fact that a young husband and a young wife, who have married for social, conventional reasons rather than because of love, are secretly engaged in a sentimental correspondence with each other,—

FRANK WORTHING

each supposing the other to be a stranger. Since the first presentment of Sardou's "Henriette," afterward called "A Scrap of Paper" (in the far distant days of Wallack's Theatre, about 1860), nothing of the kind had been more entertaining than was the second act of "Love on Crutches," as acted by Ada Rehan, Frank Worthing, Mrs. G. H. Gilbert, and James Lewis. Mr. Worthing's performance, utilizing and blending, with rare facility, the methods of farce and comedy, his subtle delineation of the sentimentalist merging into the honestly jealous husband who has discovered that he loves his wife, was coherent, symmetrical, firm, and highly effective, and it launched the actor on a successful American career, which proceeded in success up to the day of his death.

In his impersonation of *Charles Surface*, Mr. Worthing, as already intimated, gave the finest performance of his career. His ideal of *Charles* was correct,—a graceful, gay young fellow, reckless, generous, and wild, but without a taint of vice in his composition,—and his performance was remarkable for the even sustainment of an assumed personality, and for fluency of expression. His fine, mobile face greatly aided him in that performance. He took much care with every detail of it—more than with any other part that he ever played.

IN MEMORY OF

He wore his own hair, with a back piece worked in, and the head powdered. Every article of his costume was immaculately clean and scrupulously arranged. It was a custom of his to wear fresh violets when acting *Charles Surface*,—a custom which brought him into conflict with his arbitrary manager, Augustin Daly, whose rules forbade the wearing or use of real flowers on his stage. Mr. Worthing's object, which was as nearly attained as it could be in a play of which the very life is an atmosphere of studied artificiality, was to present a veritable human being, and by the right artistic expedients—delicate exaggeration, studied but seemingly spontaneous movement, judicious pause, inflection, facial play,—to create the effect of Nature. In doing that he was more successful in the part of *Charles Surface* than any actor who had preceded him in it upon our stage in many years. He had neither the golden voice nor the exquisite grace of Charles Coghlan, but he had equal authority and he manifested in the part a finer spirit. He greatly excelled his immediate predecessors, such as John Drew, Kyrle Bellew, George Clarke, and the best of his successors, among whom may be mentioned Charles Richman and Otis Skinner, and in the opinion of many experienced observers (among them the writer of these words), his performance of *Charles*

FRANK WORTHING

Surface was in every way equal to that of Lester Wallack, and, by reason of the absence of self-consciousness, preferable to it. Most actors who attempt to play *Charles Surface* make painfully obvious the fact that they are attacking a part in Old English Comedy, which is incrustated with tradition, and are endeavoring, more or less successfully, to assume a manner harmonious with the period of powder and patches, and are eagerly desirous of winning applause for their expertness in doing it. Mr. Worthing produced the effect of being entirely unconscious equally of his dress, his appearance, and his manner, yet in reality he did not, even for a moment, relax his vigilant attention to every detail or lapse from the character, so that his performance created and sustained the ever delightful effect of being spontaneous, involuntary, absolutely natural. He was one of the few representatives of *Charles Surface* who have spoken correctly the vitally significant speech "No, hang it! I'll never part with poor Noll. The old fellow has been very good to me, and, egad, I'll keep *his* picture while I've a room to put it in!"—a speech in which, for some inscrutable reason, most actors emphasis the word "picture."

Mr. Worthing, happily, was not universally admired,—for universal admiration is a tribute not

IN MEMORY OF

accorded except to men who are level with the mass of mankind. His peculiarities were marked, his personality was strong, his superiority to the common herd inveterate, and therefore he could not, and did not, escape animosity—sometimes bitterly severe in its expression. That fact, however, testifies to his originality and sincerity. No doubt he might have improved his acting in some respects by carefully studying all objections made to it and heeding the judicious part of those objections, if any such part existed. Far too much press attention, however, was devoted to comment on his peculiarities,—which some commentators were pleased to call “mannerisms,”—and often far too little attention was given to his ideals of character and to his extraordinary technical proficiency of expression.

Mr. Worthing was a gentleman by nature as well as by birth. He recognized the dignity of personal reticence and he observed it in his conduct. There was no affectation in him, no assumption of superiority or importance. He was simple, unassuming, gentle, and kind. He had positive convictions on all subjects that interested him, but even with intimate friends, though he would discuss those subjects and express those convictions with force and fluency when occasion required, he preferred to listen rather than to speak. He was closely ob-



MR. WORTHING

AS

DANIEL, IN "THE QUEEN FIAMETA"

FRANK WORTHING

servant. He was greatly liked by persons of taste and discernment. By many persons he was dearly loved. He was keenly susceptible to kindness. Women admired him and he greatly valued their approval. His feeling toward them was chivalrous, his conduct deferential. He could easily be led by sound counsel, if it were presented to him with kindness and fortified by reasons: he could not be moved at all in any other way. He thoroughly understood and deeply respected the art of acting. He had a good opinion of his own abilities, knowing himself to be a fine actor, but he was modest and he was aware of his limitations. To the trivial celebrity of being a "star," under modern conditions, he was indifferent. He chose to make his path where he could accomplish the most of true success in his profession. His experience of life was ample. He was not unacquainted with sorrow. He bore suffering with fortitude and patience. His influence was strong in the direction of right. He carried into the present the sound traditions and more thorough methods of an earlier period of the stage, and his every appearance was a demonstration of the superiority of trained ability over mere youth and assurance. The stage has lost in him an excellent general actor and the best light comedian of the day, and society has lost a good and amiable man.

IN MEMORY OF FRANK WORTHING

His friends will long remember and deeply deplore
a dear comrade, whom to know was to love. So,
one by one, the lights go out and the brilliant figures
vanish from the scene, and it is strangely left for
hands grown old and tremulous in the service of
the Theatre to bring the tribute of commemoration
to youth stricken in its prime of hope and purpose:

Weave the shroud and spread the pall!

Night and silence cover all!

FUNERAL SERVICES.

The Funeral of Frank Worthing occurred at the Church of the Transfiguration, in East Twenty-ninth Street, New York, at 11 A. M., on Friday, December 30, 1910, Rev. Dr. George C. Houghton conducting the Services.

As the Vested Choir of men and boys, followed by the Clergy, came from the Sacristy they sang, as a Processional, the hymn "Jesus, Lover of my Soul." They met the coffin, attended by the Pall-bearers and members of the family, at the entrance to the Church, and, as the procession passed up the centre aisle, Dr. Houghton recited the Antiphones, beginning with "I am the Resurrection and the Life, saith the Lord." When the Chancel had been reached the Choir chanted the Thirty-ninth and Ninetieth Psalms, beginning with the words, "Lord, let me know mine end, and the number of my days, that I may be certified how long I have to live." The Fifteenth Chapter of St. Paul's "Epistle to the Corinthians" was then recited by Dr. Houghton, and thereafter was sung the hymn, "Nearer, my

IN MEMORY OF

God to Thee." Then the Rector read the "Committal," and Mr. Robert Craig Campbell sang the Anthem, "I Heard a Voice from Heaven," to music by Mr. Richard Storrs Willis,—a composition originally written for the Memorial Service, in the Church of the Transfiguration, for the late Joseph Jefferson. Dr. Houghton then recited Ellerton's "Requiescat" and read prayers for the family and other mourners, and a prayer for "The person present this day who shall be the first one to follow our departed brother into Eternity." Then Dr. Houghton recited Tennyson's poem:

CROSSING THE BAR.

"Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

"Twilight and evening bell,
And after that the dark,
And may there be no sadness of farewell,
When I embark;

FRANK WORTHING

For though from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face,
When I have crossed the bar."

As the coffin, attended by the Clergy, Choir, and Pall-bearers, was borne down the aisle, out of the Church, and forth through the lychgate to the hearse, the Choir sang Newman's hymn, "Lead, Kindly Light."

The honorary Pall-Bearers were:

John Drew	Hon. Joseph F. Daly
Harrison B. Hodges	F. F. Mackay
Joseph R. Grismer	Augustus Thomas
E. M. Holland	Wilton Lackaye

The Active Pall-Bearers were:

Walter Hale	Willard Metcalfe
James Barnes	Robert Reid
Hazzard Short	Vincent Serrano
Arthur Lawrence	Hall McAllister

Interment was made immediately, at Greenwood Cemetery, Long Island, in the burial lot of Mr. Worthing's sister, Mrs. James W. Miller, of New York.

**COPY OF THE RESOLUTION
PASSED BY THE
COUNCIL OF THE LAMBS
IN MEMORY OF
FRANK WORTHING**

RECORDED:—That the passing on of beloved Lamb **FRANK WORTHING** leaves in the memory of his brother Lambs a lasting standard for rare comradeship, gentleness of manhood, kindness of nature, fortitude in adversity and for all qualities pertaining to the meaning of a **MAN**.



COPY OF THE RESOLUTION
PASSED BY THE
COUNCIL OF THE LAMBS
IN MEMORY OF
FRANK WORTHING

RECORDED :—That the passing of our beloved
Lamb FRANK WORTHING leaves in the memory
of his brother Lambs a lasting sorrow for the
comradeship, gentleness of manners and nobility
of nature, furnished in adversity and for all quali-
ties pertaining to the meaning of a MAN.

TRIBUTES

*“Thou thy worldly task hast done,
Home art gone, and ta'en thy wages!”*

“Say as you think, and speak it from your souls.”

SHAKESPEARE



MR. WORTHING
AS
ROMEO, IN "ROMEO AND JULIET"

TRIBUTES.

It is not only as for many years a professional associate, comrade, and friend that I seek for words to recognize the Art of Frank Worthing. It is as the grateful disciple to whom, out of the wealth of his own exquisite artistic knowledge he so freely gave instruction,—and gave it so kindly and gently as to make its acceptance seem to be almost a favor to him. His knowledge of his art was wonderful; it was founded on the inborn instinct for acting, and increased by the close association in the formative years with those past masters, Irving and Wyndham.

Great as were the love and admiration and understanding given to Frank Worthing by the theatre-goers of America and England,—and to that greatness in America I can testify from personal observation, for I acted with him in every State of the Union and in far away Hawaii—entire recognition and appreciation of his worth as a technician has never, in my opinion, been accorded to him. We've "enjoyed his work"; an enviable business position

IN MEMORY OF

had been his for years; the audience, the great paying audience on which the existence of the theatre depends, recognized and admired and applauded the results of his work. But his true value as a *teacher*,—as a leader in his profession, has never been brought home to any but those who have worked with him, whose art is founded on his. And it is with loving gratitude that I write myself down the makings of his hands. What little skill I may have in my chosen work, whatever knowledge of the expression of shades of meaning, of time, of movement, of “color,” are owing to my eight years of close association, of study, and of work with him, and to the fifteen years of his sympathetic understanding and affectionate encouragement.

Frank Worthing was one of the foremost light comedians of his time; yet exquisite as his work was in such comedy, his wonderful knowledge and art were shown with equal skill in his able differentiation between any two straight *leading parts*,—so that each stood out as a distinct character, although cast by the playwright in the same conventional mold. The man who could make equally convincing and artistic *Charles Surface* and *Ira Beasley*, in Bret Harte’s “Sue,” or the dissipated stock gambler and embezzler of “The Climbers,” and the nervous man in “All the Comforts of Home,” was

FRANK WORTHING

possessed of the art and the instinct for delineation in a degree given to few.

There is one phase of Frank Worthing's ability not generally known: he could write clearly, easily, dramatically. With the prodigality of youth, this gift was poured out in anonymous one-act plays for benefits; for the struggling vaudevillian; for "practice"—practice of which he threw away the fruits, for although he wrote at least one successful play, I think he kept no manuscripts nor records of them.

About the personality of the man, the frankness of the comrade, the loyalty of the friend, I dare not trust myself to write. That is a memory treasured in the hearts of those who loved him—and through the tears of honest affection, admiration, loyalty, and regret, I am proud to subscribe myself gratefully his, in remembrance.

BLANCHE BATES.

January 3, 1911.



“One who never turned his back, but marched breast
forward,
Never doubted clouds would break,
Never dreamed, tho’ right were worsted, wrong would
triumph,
Held we fall to rise, are baffled to fight better;
Sleep—to wake!”
And so we leave him, “still loftier than the world
suspects, living and dying.”

GRACE GEORGE.



In the death of Frank Worthing the English-speaking Theatre has sustained a distinct loss. Having been one of those fortunate enough to be associated with him in the Drama, I may be permitted to speak with assurance. I respected him very highly as an actor and esteemed him as a man, and was glad to call him friend.

JULIA MARLOWE.



Never did a man make a more gallant struggle for life than Frank Worthing, who died on the stage of the Garrick Theatre in Detroit, on the night of December 27. For more than a year past he had kept himself alive by sheer force of his indomitable will. He made his début in London, in 1889, in Miss Nellie Lingard's company, at the old Novelty Theatre, in a play called "The Alderman." Since then he played in the company of almost all the leading women stars and has created more rôles than any leading man of his day. Curiously enough, one of the few stars he never acted with was Miss Olga Nethersole, in whose company he first came to America, in 1894.

Miss Nethersole was then under Augustin Daly's management, but before she opened, in "The Transgressor" at Wallack's Theatre, Mr. Daly transferred Mr. Worthing to the regular Daly Company. He created the rôle of the Lieutenant, in Blanche Bates's original production of "Mme. Butterfly," and they also appeared together in "Naughty Anthony" and "The Children of the Ghetto." With Miss George he shared honors in both "Di-

FRANK WORTHING

vorçons" and "A Woman's Way"; with Miss Marlowe he created several rôles and two of his greatest individual hits were scored in "Catherine" and "The Climbers."

His real name was Francis George Pentland, and he was born in Edinburgh. I can think of no actor whose death could have brought so many heart-aches to men and women alike, for not since the time of Harry Montague has there been a leading man who was so genuinely beloved by all the members of his own and many other professions.

I think I was the first man that Worthing met in America. He has always said so, at least. We met the day that he landed from England, with Miss Olga Nethersole. He was perhaps the gentlest man I ever knew: and yet I never knew any man who had such indomitable grit. In all the years that I had known him I never knew him so well as in the last eight months of his life. In the Spring—I think it was Holy Week, because I know he was "laying off,"—he came up to be William Courtenay's guest at Athol. Mr. Courtenay brought him up to my little shack in the hilltops, three miles away, and later in the summer he started to come back there but an automobile accident prevented him ever reaching Athol again. After his week at Mr. Courtenay's he joined the "Is Matrimony a Fail-



TO FRANK WORTHING.

“Dear old fay-low,” thus quaintly would you call your friends; yes, it rings in my ears now as it rang heartily when we first met years ago, as it rang cheerily at many a merry meeting, as it rang sadly on that sad day when all that was mortal of you passed up the aisle of that “Little Church Around the Corner.” I found myself unconsciously repeating over and over again “old fay-low”; and the tears fell freely—the first for years.

More skillful pens than mine shall testify to your great worth and influence as an actor, one who played many parts and played them all well—unselfishly, ever ready to sacrifice the personal equation for the benefit of the whole, with you the Play was, indeed, the thing. The knowledge of you has left us happier, splendidly possessed as you were of all qualities that go to the making of a man—gentle, true, unselfish soul! Loyal friend! The years shall not blot your memory; we shall not forget; it will not be difficult to conjure up your form, or to hear again your voice cry, “dear old fay-low.”

TYRONE POWER.



MR. WORTHING
AS
CAPTAIN VON VERICK, IN "THE TWO ESCUTCHEONS."
"I tell you what it is my boy: Christopher Columbus knew
what he was about when he discovered America!"





MR. WOOL

CAPTAIN

SCUTCHEONS

-19

umbus knew



There is such a wide-spread understanding of those qualities which have endeared the name of Frank Worthing, both as an actor and a man, among his many friends and admirers, that my insufficient tribute must seem meagre considered relative to the place he held in the hearts of those of his fellow workers and intimate associates, and the respect and regard entertained for him by the patrons of the Theatre.

However, as my association with Mr. Worthing was more largely in the relationship of business, my testimony of his integrity, unselfishness, and kindness in that relation, may not be without interest. It is quite possible for a man to affect these qualities or even desire, in his better moments, to possess them, but in the strife and stress of work (and surely there is none more trying than the Actor's) the mask is apt to be lifted and the pretense made apparent. They were ingrained with Frank Worthing, and in all my acquaintanceship with the man, under varying and trying conditions, I knew him always to be kindly, considerate, and in all, the true gentleman.

HENRY MILLER.



It is difficult to write truly about such a friend, such an actor, such a man as Frank Worthing was, without, to stranger eyes, seeming to be extravagant; yet it is more important to write about him as he was than to consider how the truth may impress others, strangers or friends. He was a loyal, lovable comrade, a gallant gentleman, and one in whose nature there was a strong and simple heroism. Considerate and kind to all, loved by many, admired by more, he did not wear his heart upon his sleeve, and he was unspoiled by applause. He did not give his friendship lightly: once given, it was firm and true as steel. The substance of his character was manliness, sincerity, and courage, and there was in him a very winning quality of sweetness. In every relation of life he was direct and honest. His likes and dislikes were equally positive. He could be, and, on occasion, he was, combative, stern and peremptory. He bore no malice, however, and he did not cherish animosity; as far as circumstances permitted, he was glad to forget antipathy and enmity: he went serenely on his way,—with “a sigh for those who love me, and a smile for those who hate.” He

FRANK WORTHING

knew what was due to himself from others, and he exacted it; he knew and accorded to others what was due to them; he was remarkable for tolerance and courtesy; and he never intentionally wounded the feelings of any one, or caused unhappiness. For those in trouble or in want he had, indeed, "a heart to pity and a hand open as day for melting charity." No doubt there were defects in his character and errors in his conduct: to be more than human is to be not of humanity,—and our friend was very human: but his virtues, which were exceptional, far out-weighed his weaknesses, which were usual,—and it was for his virtues, for what, essentially, he was, that we loved Frank Worthing so dearly, and that we deplore his untimely death. His good qualities were many enough and strong enough to justify the love he inspired,—if such justification is ever necessary,—and to make inadequate all the poor words of tribute and honor which we can utter at his grave.

In professional intercourse Worthing was invariably accommodating and generous. He understood his limitations and his abilities. In his latter years he declined many parts which he deemed himself unsuited to assume. In all the parts which he undertook he dreaded no competition or comparison. On the stage he desired nothing more than a fair

IN MEMORY OF

field and no favor. In the face of his few comparative failures he was cheerful and patient. In recognition of the success of associates he was instant and he expressed appreciation with a simple but hearty sincerity that made it doubly dear. In his many successes he was invariably modest, and he harbored no resentment when, as sometimes happened, the exigency of professional positions caused plays to be laid aside in which he had attained engrossing prominence. He was, at all times, an example of that delightful rarity, the actor who is "easy to act with."

As a dramatic artist Worthing was, by right of ability and achievement, one of the foremost of his time. His natural aptitude for the Stage was decided and unquestionable. He was educated in the only competent school of theatrical training—that of practical stage experience. He played many parts: the list that I have compiled for this Memoir comprehends about 200, and it is very incomplete. At one time during his novitiate he participated, for a considerable period, in performances of Shakespeare in which the parts were cast by *drawing lots*, and it was, therefore, necessary—as the time allowed for rehearsals was extremely short—for the participants to be perfect in *every part* in the plays selected for representation. His professional

FRANK WORTHING

instructors, later, were among the ablest of his time,—Henry Irving and Charles Wyndham. He possessed a wonderful memory and he was unremitting in labor. In Great Britain he acted in prominent association with the two great artists just mentioned, and with, among others, Milly Palmer (Mrs. Bandmann-Palmer), Mrs. Lingard, Edward S. Willard, Mrs. Patrick Campbell, and Miss Olga Nethersole. In America he gained great experience in stock-companies, and he was prominently associated with the incomparable actress, Ada Rehan, and with Miss Maxine Elliott, Miss Annie Russell, Miss Blanche Bates, Miss Julia Marlowe, and Miss Grace George.

Worthing might readily have occupied a professional position of far greater public prominence had he chosen to do so. He despised the poster-made “star” and the exploitation of “personality.” He was an artist, to his finger-tips. His contempt, though good-natured, was profound, for judgment which, in the estimate of artistic value of character, is affected by consideration of appeal to the sympathy of an audience. To him the final test of a part was its utility as a medium for impersonation. He was neither a copyist nor a mimic, and he did not make the mistake of supposing that disguise is characterization, or that it is either necessary or

IN MEMORY OF

possible to provide every character that is assumed with an unrecognizably differentiated personality: at the same time, he abhorred the "type" folly, and he *did* provide, for every part in which he successfully acted, a distinct and characteristic individuality. His style was delicate but strong, his delivery fluent, and he possessed a remarkable abundance of various resource. He preferred to play *Charles Surface*, because the character was, measurably, sympathetic with his own: he frankly stated his opinion that *Joseph*, as a vehicle for acting, is the better part. He worked as hard, and enjoyed as much, in his assumption of the dastardly *Captain Oliver*, in "The Cavalier," as he did in that of *Orlando* or that of *Romeo*.

Newspaper commentary on Acting, whether it be favorable or adverse, is, for the most part, a poor criterion; yet it is not without significance that fully nine-tenths of the reviews of Frank Worthing's acting, from the period of his novitiate to the time of his death,—reviews representative of opinion throughout the English-speaking world, excepting Australia,—are strongly favorable to it. In Manchester, England, for instance, his assumption of *Marc Antony*, in "Antony and Cleopatra,"—played in association with Mrs. Langtry,—is described as "strong and impressive, and the best

FRANK WORTHING

thing yet done here by this able young actor," while, in San Francisco, the commendation of his acting in such dissimilar parts as *Thomas Henry Bean*, in "Held by the Enemy," and *John van Buren*, in "The Charity Ball," is found to be almost excessive. He early won and retained golden opinions in such strongly contrasted parts as *Claude Melnotte*, in "The Lady of Lyons," and *Prince Danello*, in "Mr. Barnes of New York"; *Sir Thomas Clifford*, in "The Hunchback," and *Dazzle*, in "London Assurance"; *Young Marlowe*, in "She Stoops to Conquer," and *Captain Swift*, in "Captain Swift"; *Steerforth*, in "Little Em'ly" and *Squire Chivey*, in "David Garrick."

It was my privilege to be, for a considerable time, associated with him in the Theatre. I knew him well, for more than fifteen years. I saw his first performance in New York, and I saw and studied every subsequent personation which he gave in this city, and also many given elsewhere. His professional range, of which I thus gained personal knowledge, reached from the generous and gay *Charles Surface*, in "The School for Scandal," to the cowardly and contemptible *Richard Sterling*, in "The Climbers"; from the *Duke Aranza*, in "The Honeymoon," to *Rev. Dr. Clifton Bradford*, in "The Other Girl"; from the uxorious husband, in "A Wife

IN MEMORY OF

Without a Smile," to *Courtiss Jaffry*, in "A Social Highwayman"; from *David Brandon*, in "The Children of the Ghetto," to *Henri des Prunelles*, in "Divorçons"; from *Captain Keefe O'Keefe*, in "Nancy and Company," to the *Duke de Coutras*, in "Catherine"; from *Demetrius*, in "A Midsummer Night's Dream," to *Captain von Vinck*, in "The Two Escutcheons"; from *Orlando*, in "As You Like It," to *Skelton Perry*, in "Is Matrimony a Failure"; and from *Proteus*, in "The Two Gentlemen of Verona," to *Howard Stanton*, in "A Woman's Way";—and in those parts, and many others, he was always a facile artist, consummate and admirable. His various excellence was the despair of mediocre emulation, and his participation added strength and brilliancy to almost every performance in which he took part.

Whether as man or actor Frank Worthing was a credit and an honor to the Stage. He was faithful to his duty regardless of his life, and,—as it proved,—at the cost of it. His last journey was undertaken against the wish of his nearest relative and against the urgent advice of his physician. He believed that he could, as he had done before, successfully combat illness and conquer debility. He believed and declared himself equal to his work and he was unwilling to be the cause of disappointment or in-



MR. WORTHING
AS
RICHARD STERLING, IN "THE CLIMBERS"

FRANK WORTHING

convenience. To those who knew and loved him best his death is a bitter bereavement and a lasting grief.

JEFFERSON WINTER.



Only those who were brought into contact with Frank Worthing in his private life were able to appreciate against what great odds he won his way to the place of foremost importance among the light comedians of the American Stage of his day. He was a man of sensitive nature and frail physique. For years he had been a sufferer from debilitating disease. Yet this severe handicap did not lessen his courage or interrupt his advancement until the final hour when death suddenly overtook him as he was about to step upon the stage.

In fixing his relative place in his profession it is significant, perhaps, that a qualifying phrase is needed. The enviable rank Mr. Worthing reached among his fellow actors was based wholly upon artistic achievement. His name, emblazoned in electric letters over a theatre entrance, may not have been as potent as some others in luring the crowd. He was not a master of the devious ways of clever advertising. He cared for fame but he had no desire for notoriety. He preferred to be known to the public only in his professional capacity. He served the Art of Acting and left the business of

FRANK WORTHING

self-exploitation to others. Therefore he was not a star, although as an artist he stood head and shoulders above many of the stars in whose companies he appeared.

An example of the modesty and effectiveness of Mr. Worthing's work, and of the unfailing generosity he maintained toward his professional associates came to the attention of this writer who chanced to be in London in 1907 when, as Miss Grace George's leading actor, Mr. Worthing appeared as *Henri des Prunelles* to her *Cyprienne*, in "Divorçons," at the Duke of York's Theatre. Miss George's *début* in the English capital meant much to this gifted young actress. To the other members of her company the opportunity to act for the first time before a London audience was an ambition ardently cherished. It was not surprising, therefore, that they should leave no means neglected to assert themselves individually. Mr. Worthing's loyalty to Miss George's interests on this occasion was a significant feature of the general performance which could not fail to be observed. While most of his associates played for individual "points" he held closely to his function of a supporting actor in the scheme of the whole. He did not seek to impress himself upon his audience. His fine sense of sufficiency and artistic restraint be-

CYPRESS.

AN ELEGY FOR FRANK WORTHING.

No roses now, nor anything of bloom,
But only here
One leaf of sorrow on his early tomb,
Wet with a tear!

Not laurel for a life which, being his,
Was simply true,—
But only this sad cypress bough, which is
The sign of rue!

He was a creature of that substance fine,
Gentle and sweet,
In which man's will and woman's heart combine
And are complete.

He is at rest—too early for our sake,
But 'tis a rest
That his worn spirit often wished to take,
And so 'tis blest.

We talk of things accomplished by his art,—
The thought—the plan,—
But, O, the thing most precious to our heart
Was just the man!

FRANK WORTHING

impersonations of character in mock-serious or light moods,—the moods which best suited his natural temperament and method. All these *rôles* he played with a charming sense of humor, an exquisite delicacy of touch and a keen knowledge of character. His impersonations were invariably modelled upon a clearly conceived ideal; in gesture and expression he followed a carefully designed plan; because he never committed the error, common in his profession, of relying upon the impulse of the moment, his performances were always held in artistic balance and produced the effect of perfect spontaneity. At a time when acting is fast losing definite method, he brought to it the even efficiency and brilliant polish of the older school, the value of which he had learned under the direction of the late Augustin Daly and in association with Miss Ada Rehan.

Mr. Worthing progressed far in the art of the stage, which he served modestly, earnestly, and faithfully. He earned his fame legitimately, and in spite of physical disadvantages which would have discouraged and disheartened most other men.

LOUIS V. DEFÖE.

FRANK WORTHING

REPERTORY OF FRANK WORTHING.

Although it has not been possible, within the limited time available, to make a complete compilation of Mr. Worthing's repertory, the following partial list of his characters will serve to illustrate at once his wide range and great experience. To those familiar with theatrical history there is, even in the mere fragmentary catalogue of his professional achievement, a story of romance and amazing labor.

Adolphus Doubledot	in The Lottery of Love
Alexander McNabb	" Apollo, M. D.
Andrew Fairservice	" Rob Roy
Anthony Depew	" Naughty Anthony
Armand Duval	" Camille
Arnold West	" Clothes
Arthur Cuthbert	" The Fringe of Society
Arthur Hummingtop	" The Arabian Nights
Arthur Ormeston	" The Little Rebel
Aubrey Tanqueray	" The Second Mrs. Tanqueray

Banished Duke " As You Like It

IN MEMORY OF

Baptista Minola	in The Taming of the Shrew
Bassanio	“ The Merchant of Venice
Captain Bradford	“ Peril
Captain Gervais	“ The Lady of Lyons
Captain Hawksley	“ Still Waters Run Deep
Captain Hazelfoot	“ The Candidate
Captain Jack Absolute	“ The Rivals
Captain Keefe O’Keefe	“ Nancy and Company
Captain Leslie St. John	“ A Modern Judas
Captain Marchmont	“ An Aristocratic Alliance
Captain Oliver	“ The Cavalier
Captain Swift	“ Captain Swift
Captain von Vinck	“ The Two Escutcheons
Carroll Clendenning	“ In Spite of All
Cassio	“ Othello
Cecil	“ Barbara
Charles Surface	“ The School for Scandal
Chateris King	“ The Social Trust
Chauncey Short	“ A Gilded Fool
Christopher Dabney	“ All the Comforts of Home
Christopher Colt, Jr.,	“ Christopher, Jr.
Claude Melnotte	“ The Lady of Lyons
Claudio	“ Much Ado About Nothing
Clive, Lord Ravenstoke	“ An International Match
Colonel Kerchival West	“ Shenandoah

FRANK WORTHING

Comte de Marselle	in A House of Cards ("Maison Neuve,"—Sardou)
Count Musso Danello	" Mr. Barnes of New York
Courtise Jaffry	" A Social Highwayman
Courteney Corliss	" Seven-Twenty-Eight
Cousin Ned	" The Great Unknown
Crocker	" Dear Mamma
 Daniel	 " The Queen Fiametta
David Brandon	" The Children of the Ghetto
David Garrick	" David Garrick
David Remon	" The Masqueraders
Dazzle	" London Assurance
Demetrius	" A Midsummer Night's Dream
Dick Raddleston	" A Matrimonial Maze
Dogberry	" Much Ado About Nothing
Don Pedro of Arragon	" Much Ado About Nothing
Duke Aranza	" The Honeymoon
Duke de Coutras	" Catherine
Duke Frederick	" As You Like It
Duke of Guisebury	" The Dancing Girl
Duke Orsino	" Twelfth Night
 Earl Forres	 " —————
Earl of Leicester	" Mary Stuart

IN MEMORY OF

Eric Aubrey	in The Transit of Leo
Eric Langley	“ The Transgressor
Filippo	“ The Silent Battle (“Agatha”)
Francis Eli	“ The Meddler (“Don’t Tell Her Husband”)
Francis Tyrell	“ St. Ronan’s Well
Frank Hamilton	“ His Wife’s Father
Frederick Fanshawe	“ Weak Woman
Friar Francis	“ Much Ado About Nothing
George Harris	“ Uncle Tom’s Cabin
George Medhurst	“ After Dark
Gerald Austen	“ The Fatal Card
Gerald Riordan	“ —————
Gilbert Blair	“ The World Against Her
Gremio	“ The Taming of the Shrew
Grumio	“ The Taming of the Shrew
Harcourt	“ The Country Girl
Harold Oskamp	“ The Question
Harold Vernon	“ The World Against Her
Harry	“ Art and Love
Harry Latimer	“ Dollars and Sense
Harry Rutherall	“ The Last Word

FRANK WORTHING

Hatchelt	in Black Eyed Susan
Henri de Gatorys	“ Frou-Frou
Henri des Prunelles	“ Divorçons
Henry Beauclerc	“ Diplomacy
Horace Marston	“ The Irony of Fate
Hortensio	“ The Taming of the Shrew
Howard Stanton	“ A Woman's Way
Husband, The	“ The Silent System
Iago	“ Othello
Ira Beasley	“ Sue
Iveson	“ The Bauble Shop
Jack Hammerton	“ The Highest Bidder
Jack Mulberry	“ A Night Off
Jack Temple	“ Mrs. Temple's Telegram
Jacob Downing	“ The Lord of Burleigh
Jacques	“ As You Like It
Jasper Roseblade	“ Waiting for a Verdict
✱John Constable	“ Sauce for the Goose
John Hackett	“ Brother John
John Lacarsey	“ Flying from Justice
John Rutherford	“ The Wife
John Van Buren	“ The Charity Ball
José Maria Alvarez	“ The Sensualist
Lawrence Chandler	“ Don't Tell Her Husband
Le Beau	“ As You Like It
Lieut. Allen	“ The Ensign

IN MEMORY OF

Lieut. B. F. Pinkerton	in	Madame Butterfly
Lieut. Edgar Hawkesworth	“	The Girl I Left Behind Me
Lieut. Howell Everett	“	The Railroad of Love
Lord Chumley	“	Lord Chumley
Lord Clancarty	“	Lady Clancarty
Lord Windermere	“	Lady Windermere's Fan
Lysander	“	The Eternal Feminine
Marcus Antonius	“	Antony and Cleopatra
Marchesse Lorenno	“	The Fringe of Society
Mark Cross	“	The Idler
Marquise de Fontignac	“	A Wonderful Woman
Miguel	“	A Mighty Error
Milford	“	The Road to Ruin
Monsieur Dieudorme	“	Love and Honor
Mr. France	“	The Alderman
Mr. John Baverstock	“	His Excellency The Governor
Mr. Honeyton	“	The Happy Pair
Mr. Porbury	“	The Tyranny of Tears
Mr. Somerset (Lord Castebar)	“	The Soup Tureen
Mr. Willoughby	“	A Lord in Waiting
Ned Garland	“	A House of Cards
Nigel Chester	“	Tares
Oliver	“	As You Like It

FRANK WORTHING

Orlando	in As You Like It
Othello	“ Othello
Paul Blondet	“ The Masked Ball
Percival Perrin	“ Mr. Wilkinson's Widows
Prince Frederica	“ Marco Spada
Prince Zouroff	“ Moths
Proteus	“ The Two Gentlemen of Verona
Pygmalion	“ Pygmalion and Galetta
Ralph Standish	“ The Lost Paradise
Randall Macgregor	“ The Relief of Lucknow
Raphael de Correze	“ Moths
Reginald Harcourt	“ The Headless Man
Rev. Dr. Clifton Bradford	“ The Other Girl
Rev. John Letgood	“ A Modern Idyll
Rev. John Talbot	“ Our Regiment
Richard Sterling	“ The Climbers
Robert Featherstone	“ The Orient Express
Robert Macaire	“ Robert Macaire
Robert Pigeon	“ Meg's Diversion
Roderick Pennifer	“ A Society Saint
Rodomont Rollingstone	“ Woman's Wit
Romeo	“ Romeo and Juliet
Rudolf	“ Leah

S. Charles Hartley, Esq.,

R. A.

“ The Fringe of Society

IN MEMORY OF

Skelton Perry	in Is Matrimony a Failure?
Sir Benjamin Backbite	“ A School for Scandal
Sir Budleigh Woodstock	“ The Jilt
Sir Felix Lovell	“ Who’s Your Friend?
Sir Francis Levison	“ East Lynne
Sir Frederick Vernon	“ Rob Roy
Sir Hugh Galbraith	“ Her Dearest Foe
Sir John Harding	“ The Idler
Sir John Stradbroke	“ The Bauble Shop
Sir Philip Gordon	“ Once More
Sir Reginald Belsize	“ The Marriage of Kitty
Sir Richard Cato	“ The Case of Rebellious Susan
Sir Thomas Clifford	“ The Hunchback
Squire Thornhill	“ Olivia
Squire Chivey	“ David Garrick
Steerforth	“ Little Em’ly
Sydney Austin	“ Love on Crutches
The O’Donnell Don	“ The Great Unknown
Thomas Henry Bean	“ Held by The Enemy
Touchstone	“ As You Like It
Tyson	“ The Unknown
Vandervelt	“ The Fascinating Mr. Vandervelt
Vaseline	“ The Colonel’s Wife
Webbmarsh	“ A Wife Without a Smile
Werner von Jonesheim	“ Tom, Tom, the Piper’s Son

FRANK WORTHING

Wilfred Meredith	in A Ring of Iron
William Prescott	“ Men and Women
Young Marlowe	“ She Stoops To Conquer

Besides the characters above mentioned, it should be noted that during his novitiate Mr. Worthing *acted every male part* in “The Taming of the Shrew,” “Much Ado About Nothing,” and “As You Like It,”—even *Charles, the Wrestler*, in the last.

His principal recitations were “The Vagabond” and “The Portrait.”



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